

FLCL

Ready steady go! FLCL the digital animation by GAINAX

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VIDEO

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EPISODE ONE

"Legs spread, shoulder width apart..." - Mamimi's opening line. It's from "Ashita no Joe" ("Joe of Tomorrow"), a popular manga about a boxer.

kun - A suffix, usually goes after a boy's name.

Takkun - Mamimi's nickname for Naota. It is a contraction of Tasuku and the suffix kun. There are three others that Mamimi calls Takkun.

kakin - The Japanese sound effect for a bat hitting a ball.

Taro-kun - Haruko calls Naota Taro-kun when they first meet. In Japan, Taro is a common boy's name that begins with "Ta," an equivalent to Joe in the US.

yoisho - A Japanese word usually meant to encourage one's self at the beginning of, or during a physical task.

Itadaki-mammoth - Haruko's pun. A combination of itadakimasu and mammoth. Itadakimasu is said before eating. Sometimes before taking something. Like a boy with a big forehead. Haruko modifies the phrase with mammoth, a slang term that was popular 10 to 15 years ago.

muchuu - Muchuu or chuu. Japanese onomatopoeia for kissing.

Vespa - Vespa is an Italian brand of scooters. Also means "wasp" or "hornet."

"just like Yuusaku" - Yuusaku Kudo, a detective from the TV show "Tantei Monogatari," rides a white Vespa. He was portrayed by Yuusaku Matsuda.

"Gundam" in the manga sequence - From left to right going clockwise: Char's Agg, a Gogg doing its special "Frizzyard" technique, Godard's Z'Gok, the pilot Akahana (red nose), and Boraskyniv's Zock.*

chi-chi o kuri-kuri - Chi-chi means "breasts" or "boobs" in Japanese. Kuri-kuri is a twisting noise. Chi-chi also means "father."

*Special thanks to Mark Simmons of the former "Gundam Project" website for his help with these references.





Gundam Hammer - A weapon in "Gundam." A chain with a rocket-powered spiked ball on the end. Yoshiyuki Tomino, the creator of "Gundam," insisted that "Gundam" was not just a giant robot anime, but a realistic show about war and humanity. Gundam Hammer was introduced, and critics said it wasn't very realistic. Tomino responded by saying that "Gundam" is only a giant robot anime after all.

dou - A homonym for "how" or "copper." Kamon says, "How are you?" Haruko hears, "Are you made out of copper?"

kuri - A homonym for a twisting noise and "chestnut." Kamon says, "Like twisting..." Haruko hears, "Like chestnuts..."

Kuri to Risu - A reference to "Ebichu," an animated short series by GAINAX. Means "chestnuts and squirrels" but it's a pun referring to the clitoris.

des ne - A homonym for a Japanese phrase and the English word "death." Kamon says, "Not about chestnuts or squirrels, but..." Haruko hears, "Death."

houmen - Means "this direction." Men means noodle.

da kara - Means "Like I said..." Kara means empty.

mimi-tabu - Means "earlobe." The end of mimi-tabu sounds like "taboo." The mimi means "ear" or bread crust.

are - A Japanese interjection, usually to one's self, similar to "What?" or "Huh?"

Mizuno Haruo - Haruo Mizuno was a famous movie critic, who changed his focus to directing and starring in his own movies.

Fujio - Fujiko Fujio is the manga duo who created "Doraemon," a classic manga about a robot cat from the future. The two artists did solo work under the names Fujiko A. Fujio and Fujiko F. Fujio. "Ace" refers to Fujiko A. Fujio, who continued to create children's manga. "Flash" refers to "Fujiko F. Fujio," who created dark humor pieces like "The Laughing Salesman."



EPISODE TWO

Ikaten - Ikaten is short for "Ikasu Band Tengoku." Ikaten is an audition show for amateur bands. Ikasu means "cool." Tengoku means "heaven."

Kamon's theory - Family unit N refers to the Nobi family from "Doraemon." "Initial D" is a car racing manga. 80's pop idol singer Akina Nakamori sang "Innocent Girl A." Enka singer Satsuki Midori sang "Mature Woman B."

Eva - Short for "Neon Genesis Evangelion," a popular anime series by GAINAX. It spawned a number of zines and articles analyzing the show.

sama - A suffix; used for someone who is higher ranking, such as a god or king.

Delabe - Delabe is short for "Deluxe Beppin," a magazine featuring swimsuit models. Beppin means "beautiful woman."

chan - A suffix; can be put after any name. It is often used for children, good friends or those younger than oneself.

Shaku-chan - Yumiko Shaku was a popular pin-up idol, now actress.

Bomb - An idol photo magazine similar to Delabe.

san - A suffix; can be put after any name indicating respect.

Ninamo - Nickname for Ninamori. Shortened by Masashi and Gaku.

Kaji - A homonym for "fire" and "chores." Ninamori jokes about housewives setting fires because they're tired of doing chores.

Focus magazine - A weekly magazine that covers the latest news, rumors and gossip.

Oshii - Mamoru Oshii is a film writer and director. He directed the anime series "Urusei Yatsura" and "Patlabor," as well as "Ghost in the Shell." His fondness for dogs is well known.

Neko-hachi and Koneko - Father and son entertainers that became famous for mimicking cats. Neko-hachi's real name is Rokuro Okada, a fairly successful actor.





EPISODE THREE

Mon-chan - Haruko's nickname for Kamon. Made by taking the end of Kamon's name and adding "-chan."

Little Prince Curry - Curry's really popular in Japan. But for kids who can't handle spicy stuff there are special curries like "Curry no Ouji-sama" ("Little Prince Curry") that are sweet. And "Little Prince Curry - version he goes to New York" is parodying the Japanese title for "Coming to America," which is "The Prince Goes to New York."

Mont Blanc - A popular dessert in Japan. It's got a frosting-covered chestnut on top. Looks like a white mountain.

Cherio - Soda that was popular in the early 90s in Japan. Cherio and Pepsi both cost 100 yen, but Cherio came in a bigger bottle and was popular among teens. Kenji Otsuki, a famous musician, writer and critic was in the commercials.

Kamon Mabase - Kamon's mini-zine which also sounds like "Come on Mabase."

Doraemon - When Mamimi says neko-robo (cat robot) she's referring to Doraemon. He's the main character from the popular anime show of the same name. Doraemon is an alien robot cat who pulls out cool futuristic gadgets from his 4th dimension pocket.

"Bye-baikin" - Baikin Man (Bacteria Man) is the villain in the kid's anime show "Anpan Man." He always exited by saying "Bye-baikin."

juice - Kamon asks Ninamori how she likes her "juice." In Japan, you call all sweet drinks "juice." Here Kamon's actually talking about the Cherio that Ninamori drank earlier.

shampoo hat - Japanese bath contraption. Keeps soap from getting into your eyes when you're washing your hair.

Fiber-In - The strange looking pouches Naota and Ninamori drink are dietary supplemental jelly drinks. They come in different flavors. Some give you extra fiber or vitamins, others give you more energy.

chuu - Kissing noise. Gaku's agitated cuz Haruko kissed Naota. Also, Gaku's dressed as a mouse, and chuu is the Japanese sound mice make.

bento - A Japanese boxed meal. Yum!

Kuma High/Maeda-san - Tomonori Maeda played left field for the Hiroshima Carps pro baseball team. He was raised in Kumamoto prefecture and attended Kumamoto Technical High. He quit his high school baseball team cuz he was picked on. Haruko assumes that there were a lot of guys at the school. And since Maeda-san's good-looking, she implies that that's the reason he was picked on.

Okoshi/Waseda/Daiye - Motoi Okoshi is an outfielder for the Fukuoka Daiye-Hawks pro baseball team. He was a star player for the famous Waseda University team. He mysteriously quit after they won the championships in 1990. Rumors were that he was being harrassed.

EPISODE FOUR

mouth/mouse - Haruko's line can be interpreted as "mouth to mouth" or "mouth to mouse" since both mouth and mouse are pronounced as "mausu" in Japanese.

ora - A sound used when performing an attack.

sayonara - Good-bye in Japanese.

nori - A type of seaweed. The kind you use to make sushi rolls.

Flying V - Naota's guitar. It's a Gibson. First introduced in 1958, it wasn't popular until Albert King and Jimi Hendrix started using them in the late 60s.

Rickenbacker - Haruko's bass guitar. Rickenbacker is the company that makes it. Haruko's Rickenbacker is a vintage 4001 model with special modifications. The 4001 has been long discontinued, but the current 4003 model is almost exactly like it.





EPISODE FIVE

John Woo - Cool Hong Kong director of violent action films "The Killer" and "Hard Boiled." Known for highly stylized shots, like ones with lots of birds. Now, he does Hollywood films like "Face/Off" and "Mission Impossible 2." Shigekuni and Naota are watching his stuff on TV.

"Lupin III" - Classic anime show about master thief Lupin III (read: Lupin the Third). First aired in 1971. Based on the manga by Monkey Punch (Monkey-sensei), which started in 1967.

"Castle of Cagliostro" - 1979 Lupin movie directed and written by Hayao Miyazaki. In the movie, Lupin's jacket is green. His jacket color changes depending on who's in charge of the anime. It ranges from green to red to pink.

pyon - Jumping sound. Ending phrases with -pyon was popular in the 80s in Japan. Especially Uso-pyon! It means "Just kidding!" Sometimes it is added to the end of someone's name.

Yuzu - Japanese pop group, made of two guys.

19 - Pronounced "juuku," taken from jukebox. Japanese pop group, made of two guys, who were nineteen when they founded the group.

Oh-sama - Japanese comedian and musician. He dressed like the king from a deck of cards, hence his name. Oh-sama means "king" in Japanese, if you couldn't figure that out. He's the one who doesn't belong in the list of performers Haruko mentions.

Watana Baby - Japanese pop singer.

Kaji Hideki - Japanese pop singer.

muku-muku - Growing sound.

"Forever the Bullet of Love and the Plot" - It's a parody of spy movie titles. Sounds like a 007 movie subtitle.

amai - Means "sweet" but also "naïve" in Japanese. So Amara's talking about sweet candy and then it transitions to Kamon calling Naota naïve.

"Asage, hiruge, yoruge" - Famous miso soup jingle. It actually goes, "asage, hiruge, yuuge." But Haruko, like most in Japan, thinks the last part is yoruge. Asa means "morning," hiru means "lunchtime" and yuu means "afternoon." Yoru means "night," though.

yabage - Play on yabai and ge to match the phrase before it. Yabai means "trouble" and ge adds an "-ish" meaning to it.

Airsoft - Japanese law prohibits non-law enforcement and non-military personnel from owning firearms, so toy manufacturers have created realistic gun replicas that shoot 6mm or 8mm plastic BBs. Airsoft, the sport played with these replicas, is like paintball, only more hardcore.

saba - Saba means "mackerel." Saba is written by combining the character for "fish" with another character that looks like "blue." So when Kitsurubami says that you put "fish" and "blue" together to get saba, Mamimi corrects her. It's an additional pun because it relates to the survival game (sabage) that they're playing.

love hotel - Hotels in Japan where you can stay for a few hours just for sex. They look very distinct, so it is easy to recognize them. The entrance to Cafe Bleu that Naota takes Mamimi looks like a love hotel entrance.

"Furi-kuri furi-kura..." - A reference to Magical Girl anime. When magical girls twirl their rod and say their catch phrase, things get sparkly and they turn into the heroine. Haruko's phrase happens to be the title of the last episode.

Mahou Shoujo - Magical Girl anime genre, where young girls transform into heroines, such as "Fancy Lala."

Daicon V - It's a reference to the Japanese sci-fi con Daicon, which means "big convention" and sounds like "white radish." The GAINAX gang did the opening animation for the con early on.

sempai - The Japanese word for "senior." The direct translation is "you who came first."

Di Gi Charat - The official mascot for the anime and games store Gamers. Di Gi Charat (a.k.a. Dejiko) was featured in its commercials and then made into an anime show of the same name.





Moyoco Anno - Manga artist of "Happy Mania." Married the director of "Neon Genesis Evangelion," Hideaki Anno in 2002. Known as "Double Anno" in the industry.

Gibson EB-0 - A bass modeled to look like the Gibson SG (Solid Guitar). The EB-0 is a little easier to play than a typical bass guitar because of its smaller neck. But it's got a "muddy" sound, which can be good or bad. Discontinued in the late 70s. Epiphone, a company owned by Gibson, made an official reissue of the bass.

"Next Episode" definitions - Things "FLCL" can be an acronym for. They go by so fast that they're easy to miss. Here they are in order of appearance:

flip clock - 1) A cheap clock. 2) An example of when alterations are only useful in terms of looks and aesthetic value.

foolish cleverness - One who apparently looks intelligent, but thinks foolishly. A stupid person's shallow thinking.

flimsy claim - Complaint made half teasingly. A person who regularly makes vicious complaints.

flighty clipper - 1) A fast boat with sails. 2) A careless person working at an unbecoming job.

flint cleaver - A knife made out of stone for cutting meat.

Fleming, Clement - A 19th century psychologist known for studying self-ego development of adolescents.

flection climate - 1) Changeable weather. 2) A moody person's opinions, which bear no value.

fleecy clew - Tangled ball of yarn. An idiomatic expression for confusion and disorder.

EPISODE SIX

hai - Japanese for "yes."

"Zashiki Onna" - A thriller manga by Minetaro Mochizuki about a normal college boy being stalked by a creepy lady.

"Ocha no Ma" - Another manga by Minetaro Mochizuki, about a talented swimmer trying to decide if he should pursue his dreams as an athlete or become a normal salary man.

Fukuya - A famous mentaiko company located in Fukuoka in northern Kyushuu. Mentaiko is spicy fish eggs. They go great with rice.

Nandeyanen - A tsukkomi phrase. It means "why" in the Kansai (Western Japan) dialect.

baka kaba - literally "stupid hippo." Haruko starts saying it because vacance (BAH-cahns) sounds like baka. If you repeat baka enough times it starts sounding like kaba.

Kabaya JuiC - Pixie Stix-like candy made by the company, Kabaya.

denki anma - Like a noogie, but in the crotch area using your feet.

guri-guri - Sound of twisting your fist against something. Kamon makes a pun with guri and ikaguri, which is a chestnut in its spiky shell.

kuri-kuri - When you open your eyes really wide and make your eyeballs go around in circles, it's called kuri-kuri.

kuroko - The black figures who carry away the panels after the manga sequence. They're assistants in traditional Japanese theater who carry around various objects during the show.

Menzukuri - A type of ramen put out by Maruchan. Haruko steals it from Naota.

yankee neechan - A delinquent girl. Delinquents were called yankee cuz they used to dye their hair blonde to look like Americans. Neechan means "older girl."



midori no obasan - Crossing Lady. Literally "woman in green." In Japan, crossing guards used to wear a green coat.

KaraC - The made-up beverage Ninamori drinks at the end of the show. A play on drinks that end with "C" (like Hi-C). Karashi means "mustard" or something spicy.

"Tetsuwan Atom" - The classic Osamu Tezuka manga/anime about a little robot boy. Released outside of Japan as "Astro Boy."

"FLCL" delays - Tsurumaki-san mentions that in Japan, "FLCL" episode six's original release date was February 2001. The actual release was March 2001. Synch-Point's volume one of "FLCL" was originally supposed to be released in January 2002. It wasn't actually released until September of 2002...sorry.

Atomsk's symbol - Kanji for "adult." The first kanji is upside-down, and placed on top of the second kanji. (see right)

大人 = 

twin neck guitar - A guitar made with a single body and two necks. Twin (or double) neck guitars come in several combinations such as two normal guitar necks or a guitar and bass neck. Very famous during the 80s heavy metal era as a way of showing off. Not very practical. Rarely used now, but they still ooze coolness.

Tsurumaki's vespa - As of 2003, according to the director himself, it's still broken.

EPISODE ONE

River Bank-Title
Haruko Appears!
Haruko Again
Haruko a third time by comics
On the bridge, Mamimi
Canti Appears!
Battle
Ending
Credits
Next Episode Preview

"ONE LIFE" / LITTLE BUSTERS
"RUNNERS HIGH" / RUNNERS HIGH
"STALKER" / Please Mr.Lostman
"Come Down" / CARNIVAL (M)
"Bran - new lovesong" / RUNNERS HIGH
"Advice" / HAPPY BIVOUAC
"Sleepy Head" / RUSH (M)
"LITTLE BUSTERS" / LITTLE BUSTERS
"Ride on shooting star" / Fool on the planet
"LAST DINOSAUR" / HAPPY BIVOUAC

EPISODE TWO

Horns-Title
Robot Helper
Angel Spotted!
Arson?
Walk Along the Bridge
Fire Starter
Six Years Ago...
Out of My Head
Transform!
Credits
Next Episode Preview

"Instant Music" / RUNNERS HIGH
"Sad Sad Kiddie" / RUNNERS HIGH
"HYBRID RAINBOW" / LITTLE BUSTERS
"CARNIVAL" / HAPPY BIVOUAC
"Beautiful Morning With You" / HAPPY BIVOUAC
"STALKER GOES TO BABYLON" / ONE LIFE (M)
"STALKER" / Please Mr. Lostman
"Advice" / HAPPY BIVOUAC
"LITTLE BUSTERS" / LITTLE BUSTERS
"Ride on shooting star" / Fool on the planet
"LAST DINOSAUR" / HAPPY BIVOUAC

*Song Title / Album (or MaxiSingle (M)) Title

EPISODE THREE EPISODE FIVE

Daddy's Girl~Title
 "Come On Mabase"
 Cat on the Road
 Curry**
 Bath
 Secrets
 Another New Robot??
 Haruko & Canti to the Rescue!**
 Finale
 Credits
 Next Episode Preview

"Instant Music" / RUNNERS HIGH
 "Sad Sad Kiddie" / RUNNERS HIGH
 "RUNNERS HIGH" / RUNNERS HIGH
 "Selfish/b" A Shinkichi Mitsumune Original
 "CARNIVAL" / HAPPY BIVOUAC
 "STALKER" / Please Mr. Lostman
 "Advice" / HAPPY BIVOUAC
 Kabalevsky / "Gallop" from The Comedians
 Performed By: Vasil Kazandiev conductor;
 Sophia Symphony Orchestra
 "LITTLE BUSTERS" / LITTLE BUSTERS
 "Ride on shooting star" / Fool on the planet
 "LAST DINOSAUR" / HAPPY BIVOUAC

EPISODE FOUR

Homerun~Title
 Mystery Man
 Secret Organization
 Play Ball!
 Cat & Mouse
 Emergency
 In the Closet...
 Out of the Park
 Mysterious Eyebrows
 Credits
 Next Episode Preview

"HAPPY BIVOUAC" / HAPPY BIVOUAC
 "White Ash" / RUNNERS HIGH
 "STALKER" / Please Mr. Lostman
 "CARNIVAL" / HAPPY BIVOUAC
 "STALKER GOES TO BABYLON" / ONE LIFE (M)
 "Beautiful Morning With You" / HAPPY BIVOUAC
 "Come Down" / CARNIVAL (M)
 "Crazy Sunshine" / HAPPY BIVOUAC
 "LITTLE BUSTERS" / LITTLE BUSTERS
 "Ride on shooting star" / Fool on the planet
 "LAST DINOSAUR" / HAPPY BIVOUAC

Duell?
 Naota vs. Kamon
 Target in Range
 Naota's Brother's Girlfriend
 Magnificent Gun Battle!
 Pull of the Trigger
 Bullets and Bunnygirls
 Atomsk
 Credits
 Next Episode Preview

"RUNNERS HIGH" / RUNNERS HIGH
 "Sad Sad Kiddie" / RUNNERS HIGH
 "Nightmare" / NO SELF CONTROL (M)
 "PATRICIA" / LITTLE BUSTERS
 "Sleepy Head" / RUSH (M)
 "Advice" / HAPPY BIVOUAC
 "Blues Drive Monster" / LITTLE BUSTERS
 "LITTLE BUSTERS" / LITTLE BUSTERS
 "Ride on shooting star" / Fool on the planet
 "LAST DINOSAUR" / HAPPY BIVOUAC

EPISODE SIX

Chopsticks
 Title~Rainy Day
 Comics Return
 Let's Run Away
 Chow Time
 Revenge
 Hamsters
 Climax!
 The Power
 The End
 Credits

"CARNIVAL" / HAPPY BIVOUAC
 "Funny Bunny" / HAPPY BIVOUAC
 "Come Down" / CARNIVAL (M)
 "ONE LIFE" / LITTLE BUSTERS
 "Another Morning" / LITTLE BUSTERS
 "Beautiful morning with you" / HAPPY BIVOUAC
 "Nightmare" / RUNNERS HIGH
 "LAST DINOSAUR" / HAPPY BIVOUAC
 "I think I can" / Fool on the planet
 "LITTLE BUSTERS" / LITTLE BUSTERS
 "Ride on shooting star" / Fool on the planet



NAOTA NANDABA

A little cool and conceited, this young sixth grader is the main character of the show. "Nothing amazing happens here. Only the ordinary."



HARUKO HARUHARA

This heroine, who owns a Vespa 180SS and a Rickenbacker bass, claims she's a 19-year-old alien. "I finally find the s.o.b., and I kill him!"



MAMIMI SAMEJIMA

With her camera and video games, one would think this eleventh grader would be into Humanities, but she talks like a jock. "If I don't do this, I'll overflow."

CANTI

No matter how you look at it, it's a robot. Canti... Why is it Canti? Is there a link between this robot and Oda Yuji? That was explained in episode two...¹



¹Yuji Oda is famous for his role as Kanji Nagao in the popular drama series "Tokyo Love Story." In this series, his love interest Rika (played by Honami Suzuki) refers to him as Kanchi (the Japanese pronunciation of Canti) instead of Kanji. Everyone who saw this series probably made the connection to "Tokyo Love Story" immediately, because it was really, that popular.



MANABU "GAKU" MANABE

A know-it-all hyper-active guy who everyone calls "Gaku," but whose real name is "Manabu."¹ "It's the devil's mark!"

MASASHI MASAMUNE

He has the role of the tsukkomi.² Masashi's also a know-it-all, yet he's a fashionable guy. "Something perverted, or something."



ERI NINAMORI

She's the class president who acts like an older sister. Her parents are very influential in town. Her dad's the mayor of Mabase. "It doesn't look good on you, at all."

JUNKO MIYAJI

A.k.a. Miyajun. She's Naota's teacher. She tries her best, but somehow just seems out of control. (Actually, if you listen closely in the first episode, she gets called out of her own classroom through the PA system.) Her voice actress is Yukari Fukui, who played Rika Sena in "His and Her Circumstances." (She was chosen as the 2000 Nittere-genic winner!) "Bringing in reading material of low taste is forbidden!"



¹The kanji for "Manabu" can also be read as "Gaku."

²In Japanese comedy, usually comedians are separated into the boke and the tsukkomi. The boke is the one who says something stupid, while the tsukkomi reacts to the boke's comment. A typical tsukkomi reaction is, "No, you idiot."

³Nihon TV Broadcasting (a.k.a. Nittere) has a pageant-like event every year where they choose cute girls who they think will make it big next year. Yukari was chosen as one of the four girls that year. Nittere is short for Nihon Teibijon (Television). Nittere-genic is a made up word taken from "Nittere" and "photogenic."



RAMON NANDABA

Married into the Nandaba family, he's an ex-subcultural zine editor.¹ His car is a Citroen GS1220 CLUB Break. "I got run over, you know."



AMARAO

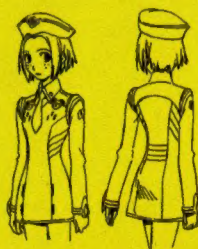
He's really a Special Space Immigration Officer who seems to have a history with Haruko. His eyebrows are so big, they may concern you, but we think they make him who he is. He hates spicy things. "You like sweet things, right?"

¹Kamon took his wife's name. Not a common practice in Japan. Makes a man appear weak and an object of ridicule by his family.



SHIGEKUNI NANDABA

He's Naota's stubborn grandfather, manager of the family bakery, and coach for the local baseball team. "She's trouble with a capital T!"



HITSURUBAMI

Amarao's subordinate. She's loyal. But from how she acts, we'd guess that she's just a girl who follows the latest trends. We'll have to keep an eye on her. Of course, she can't help it if Amarao's eyebrows bother her. "Those eyebrows."

ANIME is made by many hands. Even in director-centric movies, there are camera, audio-visual, lighting, prop and make-up guys doing their jobs to the fullest. This is also true for anime. You have guys who draw, color, film and edit. And among those who give the project shape are the genga-man. Each scene's drawn by a different genga-man. If you look real close, you can see the mark of the Key Animator. Of course, the Key Animation Supervisor makes sure the overall tone comes together. Each genga-man has their own specialty like action, feelings and the expressions on the cute girls' faces. The way each specialty blends into the backgrounds is the key to the success of the project. Like in a relay, each part passes the baton to the next, powering up the entire artwork and bringing forth a full orchestra of emotions. And just like at live rock concerts, we're going to introduce all the members of this "Fooly Cooly" gang. For episode one, we've started with genga-man. So now, in order of approximate appearance:

Shinji Otsuka
Kazuhiro Takamura
Shinji Suetomi
Yuusuke Yoshikaki
Hiroyuki Imaishi
Toshinobu Kikuchi

Takurou Takahashi
Hisao Ishizaki
Kenichi Yamaguchi
Keiko Shimizu
Takayuki Gorai
Tetsuya Nishio

Yo Yoshinari

GENGA-MEN

1999 Nothing happened. No one even remembers the prophecy. No rise in Y2K fears. Greetings to all of you who are relaxing the year 2000 away. This is "Fooly Cooly."

What is "Fooly Cooly?" What is what? What is what is what etc... A panda is An-An.¹ We all love Dora Heita.² Where is the countryside town of Mabase? What is the medical maker's iron outside of town a metaphor for? The Vespa 180 SS (Super Sports) that Haruko rides is a mid 60s model. She's got a name-brand bass too. It's a bass, not a guitar. Kamon's car is one that enthusiasts know. The voice actors are a bit famous too, if you know theater. Continuing in the "His and Her Circumstances (Kareshi Kanojo no Ijijo)" vein, we used the Semi-Presco System which favors the acting ability of the actor over everything else. The sweet conversations are enjoyable. Or something like that. Director Kazuya Tsurumaki, known for his beautiful storyboards, is an "idea man" who suggested a battle scene in the "Evangelion Movie: Air" with Bach's "Air" as the background music, as well as ball-shaped angels and introspective scenes inside a train. As such, his directorial debut has been long awaited. Or something like that. There are rumors that he bought the same Vespa as Haruko. I wonder if he's rich? Character designer Yoshiyuki Sadamoto has done "Eva," of course, and was also handpicked to do a CD jacket illustration for Eric Clapton. He was called upon again, but he said something about prioritizing or not prioritizing "FLCL" production. Key Animation Director Sadashi Hiramatsu is a multi-talented man who even worked on picking songs for "Kare Kano." Art Director Hiromasa Ogura has done "Orbits Uchu-gun," "Ghost in the Shell" and "Jin-Roh." Production I.G has raised the quality of Japanese anime with "Eva" and "Ghost in a Shell." Masayuki, who debuted as a documentary director with "CAMERA1999," makes a return to anime. He was also in charge of the ending photography. Hiroyuki Imaishi broke loose in "Kare Kano." You couldn't tell if he was too fast or too slow, but it doesn't really matter anyways. He has already generated a powered-up manga sequence with the power of digital. There's no knowing what'll happen next. The robot battle scenes were brought to you by Yo Yoshinari, who was in charge of the mecha-action in "Eva." With the emotional guitar rock band the pillows, we've got ourselves an MTV-like anime. And, Hideaki Anno is here too. And now, where are we? There might be a bunch of clues thrown in here and there that Haruko is an alien... or there might not be. To explain what Kamon means by "Gundam Hammer," it's a rather primitive steel ball with spikes that Gundam has. (Sigh). Okay, getting back to this... Did it really come out? The time slice challenge. HONDAP-283. Robo-con. It's "Reverse Edge," "Star Academy," "Angelic House" and other Moeko Yasuno stuff. "So, what is 'Fooly Cooly?'" is being asked by your left brain. Infinite links of information and words. The left brain handles language and logic. The right brain senses. When people lie, it's said that the left eye moves. A heart moved by pictures and music. Images diffuse infinitely. A relaxing year, 2000. Like an air pocket until the 21st century. "What is 'Fooly Cooly?'" Do you think it? Feel it? By the way, that girl, Haruko, is left-handed. Left-handed people are generally right-brained. Your head and the nerves in your arm cross, don't they?

"He who conquers the left side, conquers the world!"

¹An-An is the name of the panda that's at Ueno Zoo in Tokyo.

²The sentence structure is parodying Doraemon's OP song, where the line goes "We all love Doraemon."

FLCL was released in Japan in the year 2000.

"HARUKO HARUHARA = RINGO SHIINA" THEORY

A bully-girl boom is here!

What's that? Bully-girl. Is she coming? For the millennium? At the end of this century, how 'bout a bully-girl boom, with a bang? ...But it's not coming. Of course not.

That's okay. Bully-girl! And I say it heartily. In the end, bullying and being bullied is a form of communication. Cuz being too real is forbidden. Because it's painful. And depressing.

It's kinda fun to be messed around with by them, right? Of course, not by ugly ones. For me, I'd pick the Aloe Yogurt lady... and maybe if I was really tough, Ringo Shiina¹. Not Noriko. Of course, Noriko Shiina² would be good too. Ringo. You think she'd be too tough? Hmm... I think I'd really die. She seems like she'd really hit you with a guitar, and she has a mole. People who are bullied don't need to put any effort into being bullied. It takes effort to stop being bullied, but no effort at all to continue to be bullied. Effortless communication. The maid-boom is like that too, right? Communication is effortless between the master and the maid. That's because, by contract, all the maid does is wait on people. The master doesn't have to put effort into being waited on. It looks easy. It's a dream for people like me. People who have to put effort into having a conversation with someone. It's that kind of a dream-like anime. That's what "Fooly Cooly" is.

¹Ringo Shiina is a singer, songwriter, and guitarist.

²Noriko Shiina is a TV personality who won the Junon Sweet & Sweet Contest. Also sings by the name Shiina.



KAZUYA TSURUMAKI DIRECTOR

WHEN asked what part of FLCL I like, I guess it would be the fact that it doesn't kiss up to guys. There's excessive service used to draw out the main themes. But additional pleasure value is excluded. This may sound like a bit of a contradiction, but that's how it feels. That's Director Kazuya Tsurumaki's (a.k.a. Makki's) style, and it seems to be his life style as well. Director Tsurumaki is a trailblazer seeking to write fictional themes for this day and age.

Fiction is always imaginary. But within that framework, it's equipped to simulate the structures of its themes. It doesn't matter if the content is completely absurd. Rather, it is this surface absurdity with which we compete for. However, there is only one thing that must not be a lie - the creator's wish to express the theme. That's what I think.

1999 was a time when people enjoyed stories about armageddon and the destruction of the human race. People need "stories" as a sort of operating system that stylizes life. Things like legends, religion, gender, history, childhood, or video games. So are these "lies?" People characterize different eras based on the popular stories of the time. However, strictly speaking, the sort of stories that are demanded differ according to the individual. "That's a good story, but it's not my taste." Quality is not a factor; people have their likes and dislikes when it comes to stories. Naturally. There is no way to find something that everybody likes.

"Fire Starter" in the show is Mamimi's story. Mamimi uses it to symbolize her own environment. In Mamimi's world is "Fire Starter" really fiction? It's more accurate to say that fiction is a requested lie, rather than an accepted lie.

"So, what about the millennium?" "I'm not really sure, but writers keep asking about it. Like is there a meaning to releasing this title in 2000?" "When we were making this, it ended up being made in 2000." "No. No, no, no. There must be a wish for everyone to be asking the same thing. Everyone is hoping that this is a Millenium Anime limited to 2000. Wishes and hopes are actually demands." "I see. If we say that we weren't thinking about the millenium, no one would be happy." "So it's been decided. That FLCL would be created as an anime for the year 2000."

Does it matter if it's true or not?
FLCL is a Millenium Anime.

FLCL was released in Japan in the year 2000.

YOSHINORI KADOKAWA, SCRIPT WRITER

THE official name is Vespa 180 Super Sport. Sometimes it's just referred to as simply SS. It was born in 1964, 10 years after Audrey Hepburn rode a Vespa in "Roman Holiday." 35,700 were produced (1964-68). It's the first design to use square-shaped headlights. This hyper bike quickly appeared and just as quickly disappeared in the 60s. It's a model that's known among hardcore Vespa aficionados. This is the edged design Vespa that both Mr. Tsurumaki and Mr. Sadamoto purchased. In 2000, while the rest of the general public is infatuated by faux vintage scooters, these two seem to dig riding around the true antiques. The keyword was "edge." So that was the deciding factor.

Haruko's 180 SS actually seems like it's a 200cc. For that model's engine, it was brought to the limit, so of course it's fast. From the start, it's like it's in overdrive. Listen to it closely. In the dry and almost mute exhaust sound of the 180 SS, you can sense it holding back. The color is Ducati Desmo yellow, and for some reason the blinkers are installed on the bar ends. Fortunately, the Vespa is a left-handed scooter. The clutch mechanism and the gear changes are controlled by the left hand, so it's impossible to drive it if you don't have a multi-tasking left hand. People who can multitask with their left hand can ride it picking their snout or the right hemisphere of their brain with the thumb of their right hand. Oh, and one correction. How do you control the acceleration? For those of you who must, please pick using the big toe on your right foot. Anyway, the Vespa is a scooter that has conquered the world with the left.

ORIGINAL SPECS

Vespa 180 Super Sport/1964
2 cycle engine 62x60mm 181cc
10ps/6250 rpm 4speed Max 105 km/h

Carb Dell'Orto SI 27/23
Wheelbase 1230mm
Weight 105kg

Note: These specs are for the actual Vespa, and does not apply to Haruko's "modified" Vespa.

HAZUHIRO NAGASAWA, SCOOTER EXPERT

THIS is a bit sudden, but... (And off topic, but...) We are going to use this space to make an apology. In the earlier DVD insert, the Animation Director credit was incorrect. The Animation Director was actually Hiroyuki Imaishi. We're very sorry.

So let's start over. And let's introduce both Imaishi and Hiramatsu to you this time. Meet Tadashi Hiramatsu (the Animation Director on episodes one and three) and Hiroyuki Imaishi (the Animation Director on episode two). These two are in charge of the visuals for "FLCL." They both claim to have been obsessed with "Future Boy Conan" in middle school. Although we think that Hiramatsu experienced it in real time, while Imaishi saw the rebroadcast, because they are eight years apart in age. Both of them entrusted their respective episodes to a certain something... Wonder what it was.

Hiramatsu: (Looking at the promo poster for episode three) In episode two, I was musing over the fact that, even though Imaishi inserted a lot of shots of Mamimi's panties, it still wasn't moe enough.¹ So, I worked extra hard on the bloomers that Ninamori's wearing in the poster.

Imaishi: Yes, that's true. That's very poster-like, and seems easy to digest, like a normal poster.

Hiramatsu: Normal? Hmm... This delicate balance... I think no one would've been able to draw it but Imaishi.

Imaishi: In doujinshi, I have no problem drawing naked girls. But somehow in anime, I end up completely switching modes. Well, even if you say just "naked," it ends up feeling more like the strange hip movements of when someone's stripping to a Latin beat. I prefer the burning moe rather than the normal moe.

Hiramatsu: So, what made you get into anime?

Imaishi: Oh, "Gundam," definitely. That is, ganpura. All I did was draw Zaku and Grabro.²

Hiramatsu: For me, it was Lana from "Future Boy Conan."

Imaishi: Oooh, I was really moe, hot for her, too. Especially how Conan chased after Lana. *Laugh*

Hiramatsu: *Laugh* Because I poured everything (!) into Ninamori in episode three, I left all the action scenes to Imaishi. It was good because it allowed for a continuation of the style and mood that was in episode two. That is, because the "color" of "FLCL" was established. But, of course, the stuff that I did ended up having a completely different feel.

Imaishi: But, that music was great, wasn't it? It really fits that kind of fighting scene.

Hiramatsu: Yeah! *Laugh* Even though we didn't modify it at all, the images and the music really fit.

Imaishi: Masayuki-san and Yoshinari-san are really great with the battle scenes, so I hardly did a thing...

Hiramatsu: Imaishi, about the bloomers, the motion of them coming off is really done strangely well, but I'm not sure where to look. Wouldn't it have been better to make it more obvious?

Imaishi: Yeah, that's true. You won't even notice it unless you go frame by frame. *Laugh* But that's how anime is. You watch the action all at once. (I wonder if that works.) It's more about how much you can stand out from the rest of the assembly line system of anime. (I wonder how that is.)

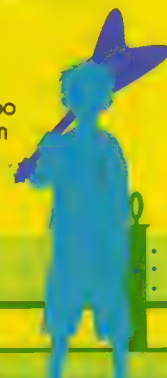
Hiramatsu: I'm the opposite of that. I don't want people to notice the things that I've done. Well, even if my stuff doesn't stand out, actually I do like it when people still notice and say, "Do you think it's possible that he worked on that part?"

Imaishi: And that's Ninamori in the third episode...

Hiramatsu: The second that you just catch her in her too small pajamas in the "Weider in Jelly" drink scene... And then with her glasses at the end, when she says that they are only for looks...Ooooh! (I guess it's a moe thing for Hiramatsu.)

¹Moe is a new otaku slang term that combines moe (to burp) and moe (to grow). It means to have a strong feeling toward person or thing and can refer to fictional objects, like those in fantasy or anime. There seems to be various theories on the origin of the word. One is that it comes from the character Moe Sagawa from the anime "Dinosaur Planet."

²Ganpura refers to "Gundam" plastic models. Zaku and Grabro are enemy vehicles from "Gundam."



Imaishi: What's the meaning behind the last scene?

Hiramatsu: Normally, girls who wear glasses reveal their true selves when they take them off. But it seems that the director wanted Ninamori to be the opposite. We really worried over her facial expression and the gesture of her finger. It's really a strange ending scene, isn't it? It's a bit incomplete. Especially the distance between them... It's Naota's point of view. He can't get too close to her. (That's deep.)

Imaishi: Speaking of little movements, that scene where they're eating curry. It was a scene that really demanded the images be good. Making the room look real while not making it lame was difficult.

Hiramatsu: Yes. Making a nice picture out of people just sitting around eating curry, that's something not every animator can do. I think that I like Ninamori the best in that scene. Ootsuka-san really worked hard on that.

Imaishi: And in the background, it's really well done the way that Canti moves with a sense of weight.

Hiramatsu: In anime, that sense of atmosphere is quite difficult to create. Trying to express Ninamori's inner feelings through her small facial expressions are very hard with cels. It's even harder if you're doing it with CG. By the way, Canti's been changing shapes since the second episode. Isn't that just really GAINAX-ish?

Imaishi: When you say "changing shape," you mean "metamorphosing." He's not transforming in the "realistic" way that plastic models do. He's changing shape the way an organic life form would change and grow.

Hiramatsu: But when he turned into a gun tower, he really possessed this military reality.

Imaishi: He looks really cool like that.

Hiramatsu: I wonder if that's what GAINAX is all about - by not separating realistic and humorous movement, they can create the sense that it's all fallen into one world.

Imaishi: Whoa, that's bad for me. I'm bad at reality.

Hiramatsu: In the third episode, if at first the enemy robot's motion was scarier, like an organic living thing, I think that the movement afterwards would feel more alive. He could have really moved nastily to the roof.

Imaishi: Yeah. Rather than just trying to make it look real, I think it's cooler to sometimes hold back on reality, and sometimes exaggerate.

Hiramatsu: The robot in the first episode was very realistic, wasn't it? Was that I.G style? Compared to the first episode, I think the style of realistic images in "FLCL" really became apparent. But, in the fourth episode, it looks like it's going to change completely again!

Imaishi: Yeah. (Seriously!?)

Hiramatsu: Imaishi-san will direct the animation in the fifth episode as well. I'm going to direct the animation in the last one. I'll be doing animation in the fourth episode.

Imaishi: Somehow, I really want it to feel like manga. Naota's pitifulness, I want to draw it like it were in a manga. If you think of it in that way, Haruko is very easy to draw.

Hiramatsu: I am completely in Ninamori's camp. Mika Ito is fabulous, too. Please let me do all the scenes with Ninamori in them! *Laugh*

PROFILES

Tadashi Hiramatsu - Born 1963

Animation Director for "His and Her Circumstances"
Storyboards for "Now and Then, Here and There"
An expert in the classics

Hiroyuki Imaishi - Born 1971

Animator for "His and Her Circumstances"
and "Mikuroman"
Also draws manga



HAVE you ever thought, "I want to go back to the good old days?" I've never thought that. Not even once. I really love the "now" of life. Even on my worst days, I always feel like, "Well, tomorrow will definitely be better!" I love the "me who grew up." The truth is, adulthood is freedom. Childhood is not freedom. Childhood was BO-R-ING. When I was about Naota's age, I couldn't accept the position I was in, being a kid and all. I was always irritated. For some reason, I had to go to school. I didn't have any money. I couldn't drink. I didn't know a thing about sex or love. (Although, I can't say that those last three things are all that important now, but...) Anyway, since I wasn't in a position to decide for myself or take responsibility for things in life, I was completely unsatisfied. (Cuz it was still a little bit after this, during my first year in junior high, that I was finally really exposed to rock music.) During the summer of 6th grade, I hated playing baseball because it was boring. I just wandered aimlessly around the neighborhood waterholes. Oh! By the way, Mamimi and Haruko never appeared!

So the first time I saw "FLCL" I went something like, "Is this guy (Tsurumaki-san) OK? Did I get myself involved in something... sketchy!?" *Laugh* There was almost no exposition, and certainly no theory behind it! Basically, it was as aggressive as it could get, and I was like, "What is this? Alternative?" Heh heh heh... But, I like that sort of thing. I hate humor that needs explanation. It's all about whether you feel it or not.

It was Chaplin in "Monsieur Verdoux" who said, "Life has no meaning. All we have is desire." And he is right. That's how my life is. Not "Why?" but "What do I want to do?" is my never-ending motto. If there's one thing "FLCL" and the pillows have in common, it's this theory. But that's just my own opinion. I've watched "FLCL" over and over again. It's too bad the first time that I watched "FLCL," I couldn't get into the story because all I cared about was the way my music was being used. "What? There's a counter in there!? Is that the intro and then the refrain?? I don't recognize that guitar riff." I was obsessed with myself. (Being a dumb ass.) Heh heh heh... I'm sure that that's what all the other band members thought. By the third or fourth time, I finally calmed down and could really appreciate it. Because I was the one who recorded the sound effects for the time when Haruko comes in with her Rickenbacker like, gakkiiiiiiiiin!!!! You know what I mean!?

Oh, by the way, how do you like, "Ride on Shooting Star?!" Myself, I think it's ok, because it fits "FLCL." You either get it or you don't. I like it that way. For now, Mr. Tsurumaki, thanks for choosing us! It's an honor. We're looking forward to next time. Recently, it's been really fun performing live and recording for the pillows. So life's not boring at all, but it would be nice if Haruko or Mamimi... Mamimi? No... It's gotta be Haruko!! I wonder if Haruko will drop by, brandishing her Rickenbacker or something... Well, at least I can keep dreaming.

PROFILE

Sawao Yamanaka

Birthday: 12/07/1968

Birthplace: Hokkaido

Blood Type: B

Handles the vocals and guitar for the pillows. Also writes the lyrics and music. Formed the pillows on September 16, 1989. In 1991, the single "If You Sing to the Rain" was their professional debut. In 1994, they were signed by King Records, and since then, they have been energetically touring and releasing albums. Their reputation really comes from their live performances. They are known as a "live band" that no other group can even touch. Sawao's massive cynical vocals remind us that there is sympathy in this world.

On the other hand, he is also active in other CD related topics. He collaborated with the highly popular illustrator Maya Maxx in making CDs and music videos for the single "Girlfriend," the theme song to the 1995 movie "Love Letter." He was also involved in the 1998 release of the single "Instant Music" and the 1999 release of the album "Runners High."

I think you already know this, but he was specially called upon by Director Tsurumaki himself to provide the music. By the way, the other members of the pillows are...

Guitar: Yoshiaki Manabe

Drums: Shin'ichiro Sato

THE PILLOWS SAWAO YAMANAKA

THE PILLOWS SAWAO YAMANAKA



THE subject is Tsurumaki's creation and the talk of the town, "FLCL." When I saw the bass that Haruko carries, I thought, "I have one just like it at home." By that time, volume one had already hit the shelves. The left-handed deep blue (the official name of the color is Azureglo) Rickenbacker 4001. Wow, he's really being detailed...

The Rickenbacker 4001. A rarity in the musical instrument market. Perhaps it's relatively popular because Paul McCartney used a 4001S (which is different from the 4001 when it comes to the inlays and binding). However, that color is truly rare.

Now, as I was saying, I had a Rickenbacker that was very similar, so I took it over to GAINAX where Tsurumaki-san was. I practically barged in, and talked and talked and talked about it with him, when he was really supposed to be working on his storyboards. We talked so much that I deserted Sato Tatsuo-san, who had come with me to GAINAX. So about Haruko's bass... Okay, now it's going to get really hardcore!

Haruko's 4001 and my own differ in quite a few ways. Usually, lefty basses are just the exact opposite of a right-handed bass, as if they were mirror reflections. But the Rickenbacker is different. And the lefty Rickenbacker has two types. There's one that uses the normal right-handed neck with the lefty body. Then there's the one that uses both lefty neck and lefty body. Paul McCartney's 4001S Rickenbacker has a lefty body with a right-handed neck. Haruko's 4001, with the horn of the headstock on the right side, has a lefty neck. And the body is completely for lefties. This is the rarer of the two.

And so, Haruko's 4001 has a "Toaster Top" front pickup (because it looks like it could pop out two pieces of bread). And her rear pickup is high gain. Which means that her bass was probably made between 1968 - 1973. Beyond this, here are a couple of interesting things we can note:

1. There's a panel in the back of the body: Because the pick guard and the front pickup are together, there shouldn't be anything coming from the back. But that Haruko, she must've added something.

2. The color of the back of the neck and the body are different: The color on the 4001 is coated with the same paint along the entire body and neck, up to the top of the headstock. For example, if the color was Azureglo, all wood parts would be blue. But on Haruko's 4001, the back of the headstock and the neck are the color of natural wood (maple). She probably stripped it because it's hard to play with the glossy paint on it.

3. There seems to be some bolts joining the neck of the bass to the body: In the detachable neck types like the Fender, there are bolts connecting the neck and the body. But the 4001 is built as a "neck-thru" where the neck penetrates the body, so there isn't usually a need for bolts. That means Haruko's bolts are fake. Maybe Haruko put on round stickers or something?

4. The mystery of the nameplate: On Rickenbackers, there's a plate on the headstock that has the manufacturer's name on it. The plate is right-side up when the bass or the guitar is held up, ready to play. This means there are different plates for the lefty and the right-handed Rickenbacker. The right-handed one is written starting from the 0 fret (nut) towards the top of the headstock. The lefty one is written starting from the top of the headstock towards the nut. But Haruko's plate is curved like it's for a lefty, but written like it's for a right-handed one. If her lefty was the lefty body and right-handed neck, then one could speculate that she changed the plate to match the right-handed neck, but... What the heck? ... Oh! I get it! Haruko must have gotten it used! And the previous owner was right-handed, but he wanted to pretend to be Jimi Hendrix and bought the lefty one, using it upside down. So the nameplate is custom made! Well, things like that do happen, you know.

So I was studying Haruko's bass, but I forgot one major problem.

What in the world is the generator on the back of the body?

Also, Canti's bass that comes out in episode five, is a Gibson EB-0. The EB-0 with one pickup and the EB-3 with 2 pickups are the most popular of the SB bass line that Gibson makes. But the EB-3 seems more important.



Maybe it's because it was the one Jack Bruce used during the Cream era?

BUT! Tsurumaki-san decided to go with the EB-0. This choice made me a little happy.

I assumed that for this bass there were no modifications made, but in the anime it's referred to as the '61 model. The color of the '61 EB-0 pickup is black, and its shape is a little different. So I guess the pickup is modified. And again, what in the world is the generator on the back?

But it's really hard to tell the difference between the Gibsons, unless you study it real closely. So Haruko, who recognized it at first glance, is really amazing! ... But then again, "FLCL" as a whole is just great. So I guess that's to be expected.

PROFILE

Hiroaki Sakurai

Born in 1958 in the Shizuoka prefecture. Producer/Director. Debuted with Fuji TV's "Gaki Deka." He worked on many anime shows including "Nadesico," on which he was assistant director. His first project as a director was the feature movie "Cyber Team Akihabara Summer 2011." He continues to direct on such series as "Di Gi Charat" and "Da! Da! Da!" which showcase his wit and comedic directing ability. Left-handed.



HIROAKI SAKURAI

When we asked the two stars of "FLCL" to write us some letters, we got two very contrasting replies. Are they actually writing to each other? Or are they still trapped in their roles? Or is it our fault for giving them such a hard assignment? Well, who cares?! Let's get on with it.

From Haruko (Mayumi Shintani) to Naota

'Sup. Takkun, good work. So, "FLCL" is over at last, huh? Leaving only bittersweet memories in Takkun's heart, Haruko will return to outer space! So where is that fraternity anyway? Dude, this is embarrassing! What am I supposed to write? What the heck does a "letter from Haruko to Naota" mean? Is this some sort of role-playing? But man, "FLCL" is basically "nori tsukkomi" isn't it? I always used to love how Takkun would say "Hey!" so stoically. Now what was I talking about? Oh, right, right. I always thought that "coushikun" referred to that Chinese guy, Confucius, but it was actually the pattern on a calf.² Hmm! Or is it a pun on both? By the way, the impression I do of "coushikun" is first-rate! Hey, what am I saying?!!!! This is "nori tsukkomi." When I think that Takkun will write me a sentimental, pure letter, my heart tingles. Well, I have no idea whatsoever who I was supposed to write this as, so lemme just end it soon.

Anyways, Takkun, whenever you're lonely, look up into the sky. You might find Haruko, who just bought a whole set of manga out of boredom, reading it while wandering in space on a Vespa, thinking of you... Gosh, this is lame.

¹nori tsukkomi - It is when someone says a "boke" (explained on page 17), and then a "tsukkomi" immediately after that to oneself, instead of waiting for someone else to say it.

²coushikun - Can be either Confucius or "calf," depending on the kanji.

From Naota (Jun Mizuki) to Haruko

The first time that I met Haruko was so shocking that I'll never forget it. She came at me on her bike, and hit me in the face so hard that I flew. On top of that, when I got home that night, she had already forced herself into my home as the housekeeper. Anyway, I thought, "What a real jerk." From then on, there was no way I could believe that everything would continue as usual. Especially when the robots sprouted from my head. I couldn't even believe it myself.

Canti, who is still our housekeeper, was one of those robots. As more enemy (?) robots came out of my head, Dad, Mamimi, Ninamori and everyone else got sucked in and fought alongside Canti. We did it even though we never knew exactly why Haruko was fighting these robots and the Medical Mechanica. But when that eyebrow guy, Amaraio or something, showed up, I gradually began to understand.

Haruko came here to save that Atomsk guy or something, and she was in love with him or something like that. Because of this, it was dangerous to be around her or something. He said she was just using me. But I didn't care. When I first met Haruko, I thought she was just a stupid adult. I don't know exactly when, but she became a really important part of my life. When she asked if I would come with her to chase after Atomsk, a part of me thought, "I would follow her anywhere as long as I could be with her." But in the end, I stayed where I was. She left me by saying, "Takkun's still a kid." After that, everything went back to normal. And I became a junior high student.

Haruko, I wonder what you're doing now. Did you ever find Atomsk? Someday you may end up forgetting all the stuff that happened down here, but, for the rest of my life, I will never forget the days that I spent together with you. Until we can meet again, I will live my life with strength and always remember the day that I first swung my bat.

KARI WAHLGREN | HARUKO

Comments about FLCL

"FLCL" is one of the strangest cartoons I've seen! People come up to me all the time, asking what certain things mean, and I say "I'm still trying to figure it out myself!" But some of the symbolism is pretty interesting, and the energy of the show is amazing!

Comments about your role

I hadn't done a Japanese dub before "FLCL," so I basically tried to stay as close to the original character as possible. We were so lucky on this project, because we had a lot of time to put it together, and everyone cared about making it the best it could be. I think the quality really comes through!

Comments about Japanese animation

Japanese animation is very interesting. I had limited exposure to it before I started dubbing, but now I find it pretty fascinating.

KARI'S OTHER WORKS.

"FLCL" was her voice acting debut work. She was selected from over 20 actors.

"Witch Hunter Robin" as Robin

"Card Captor Sakura Movie 2: The Sealed Card" as Sakura

BARBARA GOODSON | NAOTA

Comments about FLCL

I thought the animation was extraordinarily unique and expressive. I was very impressed with the artwork. Much more interesting than a great many projects I've worked on.

Comments about your role

The character of Naota was created from my own sense of apathy, anger, sadness and craziness. I always try to come from the truth within whether I'm voicing a boy, girl, princess, witch, bear, pigeon, etc! Also, raising a teenage boy has helped. (We sound like each other especially in the morning.)

Comments about Japanese animation

I am very pleased to be a part of this more "obscure" side of the entertainment industry. I love the

instant gratification of seeing the work as we do it. Also, there are so many human parables that anime tackles. Some better than others. The stories can get pretty bizarre sometimes but even within those realms there usually can be found some valuable lessons and very funny situations. I like "Metropolis," "Akira," "Flint the Time Detective," just to name a few.

BARBARA'S OTHER WORKS.

A 20-year veteran in animation voice over work.
Voiced Rita Rupula from "Power Rangers."
"Love Hina" as Mitsune Konno
"Vampire Hunter D" as Doris

JENNIFER SERIGUCHI | MAMIMI

Comments about FLCL

I love "FLCL!" When I first watched it I didn't understand any of it, but I knew I liked it. The more I watched it, the more I fell in love with the show. It is a great honor to be able to be a part of it. It's not only an interesting sci-fi story, but it's a story about growing up with a lot of hidden deeper meaning. Every time I watch it I notice something different. I also love how it can mean different things to different people. The music and animation in "FLCL" are also very, very cool.

Comments about your role

I looked a lot toward the original Japanese voice actress' performance in shaping my performance. I tried to pay special attention to her tonal quality and rhythm of speech. Mamimi holds a very special place in my heart, because I think she holds a lot of pain. Like many she is seeking acceptance and wants to be loved. Although she can be outwardly playful, she has a darker side that comes from a place of hurt. And she is able to maintain an innocence about her which I love.

Comments about Japanese animation

I am a big fan of anime. I not only enjoy the art style, but I also like the complexities of the stories. Anime is not afraid to be vague or let the viewer figure things out for themselves. Some of the shows I like are "FLCL" of course, "Evangelion," "Kodomo no Omocha" ("Kodocha"), "Sen to Chihiro" ("Spirited Away"), "Escaflowne," "KoiKaze," "Hare Nocchi Guu" ("Haré+Guu"), "Phoenix," to name a few.

JENNIFER'S OTHER WORKS.

"Ultra Maniac" as Ayu Tetsishi
"Little Snow Fairy Sugar" as Greta
"Di Gi Charat: The Original Series" as Gema

JOE MARTIN | RAMON

Comments about FLCL

"FLCL" is one WILD anime! Funny, great artwork and an unusual story of a boy's coming of age in a "twisted" household. It was a blast to work on. Being the voice of the crazy dad (Kamon Nandaba) was a lot of fun. It is always more interesting to be an outrageous character than a "good guy."

Comments about your role

Listen to the director! Always listen to your director! Marc Handler and his staff were great to work with! Their knowledge of the story & the humor behind it, made it easier for me to play Kamon (the dad) and take his character "way out there."

Comments about Japanese animation

As a kid, I grew up with "Astroboy" & "Kimba the White Lion." They were 2 of my favorite "cartoons" and still are to this day. I have a 10-year-old nephew who is now into "Yu-Gi-Oh!" both the card game & the anime. He loves it and has tried to teach me all about both.

JOE'S OTHER WORKS.

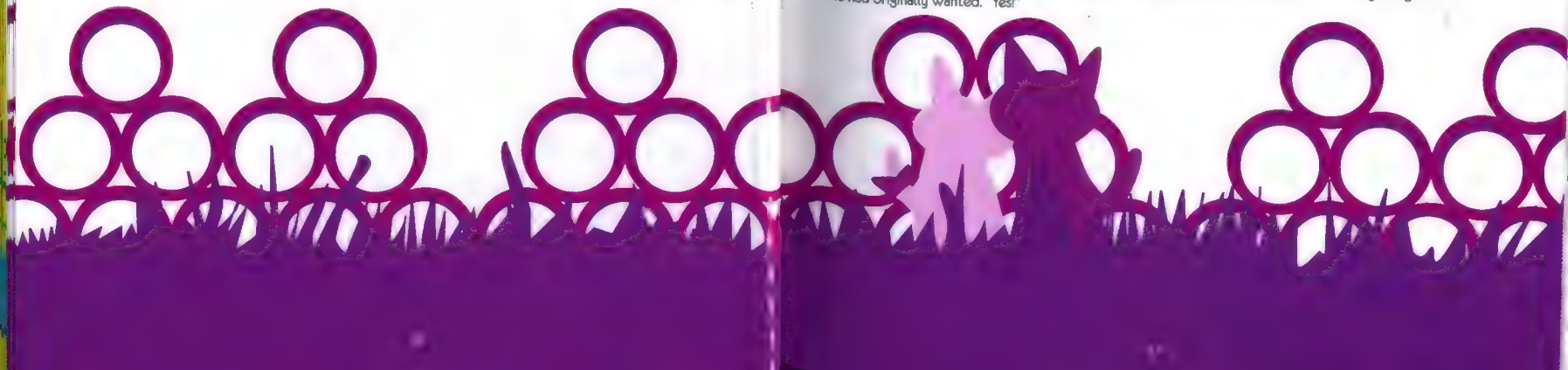
"FLCL" was his voice acting debut work. Normally he is an actor.

MARC HANDLER | ADR DIRECTOR, ADR SCRIPT

Comments about FLCL

"FLCL" is one of a kind. I've never worked on another project like it. When I first saw it, I thought --- this is just a bunch of animators playing around, doing whatever jumps into their minds, changing styles, coming up with wild ideas and letting them play out - all fun and impulse and pure creativity. But as I got into it, I realized it was much more than that. There is a strong story beneath all the madness. The creators are exploring some very interesting ideas and it all comes together in unexpected ways. It's a work of art. Off-the-wall art, but art.

One of the great things about working on "FLCL" was that we got to work one-on-one with the director, Tsurumaki-san. The first few days of recording, he was there with me in the booth making adjustments, so we knew what we were doing with the American version was right in line with the original. At one point, one of the actors was straying from the original and I asked Tsurumaki-san if he wanted me to change it and he said, "No, no, I like this better!" - That was a great moment --- rare --- with that character he said he was not happy with the original recording and we were getting what he had originally wanted. "Yes!"



Most of the time, however, we were listening closely to the original and trying to capture the feeling of it. This is a kind of personal running joke for me. Each show I get on, I try to use Japanese reactions and phrases from the original and they always cut them out. The only show I've ever worked on that allowed and encouraged this was "FLCL." For instance, in the American version of "FLCL" we had Kari Wahlgren saying things like "Yoisho" and "Are? Are?" - These are little phrases you hear in Japan, but they're always pulled out of American versions. There's a moment where Mamimi drinks her soda and she lets out this funny sound when she's done - we got Jennifer Sekiguchi to give the exact inflection from the original for that, and we were all delighted when she nailed it. I love having characters say "Ehhhhh" with a rising inflection as in the Japanese version, but for some reason I've never understood, American producers avoid this kind of thing. I think that will change in time. I think "FLCL" was way ahead of the curve on that, and I think that's one of the many reasons it has remained popular in the US for a long time.

Comments on making the English dub

I actually wrote up a 27-page analysis in advance - seriously! - I've never done that on any other show, but "FLCL" is so complex and off-beat that I needed to sort it out and understand it before I could write & direct the American version. So I broke it down beat by beat, looked at all the elements, and asked the creators questions about the things I didn't understand. Here are some examples of the notes:

Mamimi... admits that she burned down the school 3 years ago when she met Naota's brother - then she kisses Canti the angel of fire. The kiss is a trigger releasing a cataclysm... this is a recurrent motif throughout all 6 episodes - a kiss or sexual touch triggers vast cosmic events - e.g. in episode 1 on the bridge, Mamimi moves close to Naruto and pushes her hip against him. This triggers the events: Haruko feels the release of energy; Mamimi suddenly grabs her head and collapses, feels she's "going to overflow," the horn on Naota's head turns into a demonic robot... and in the last episode, when it looks like Naota's going to destroy Haruko - instead he stops, and kisses her: the kiss triggers the appearance of Atomsk a great bird which lifts the iron into the sky...

So we were looking for recurrent elements and trying to figure out how they drove the story, and there were lots of cultural gaps to fill in. For example, the iron that Atomsk lifts... we found out that, in Japanese culture there is an idea that the smarter someone is, the more "wrinkles" they have in their brain, so then we "got" what was going on when the iron comes to iron out the wrinkles in this huge brain. I think the Japanese audience gets this right away, but we need to do a lot of looking and asking to figure these things out. Shizuki Yamashita, Stephanie Sheh and I laughed about all this because we felt like we were back in a college lit course or something, but it was really fun to be working on a project with so many levels and so much going on.

Comments about Japanese animation

Japanese animation is expanding, it's becoming more and more varied, and it is mixing with American animation - I'm sure in time you won't be able to say, "Oh, this is Japanese style" "This is American" - they're mixing very fast - and I think the future is in shows that will combine the best elements and

be inspired by both Japanese and American themes and motifs. I know there are purists who won't like to hear that, but in fact Japanese animation has always built on western animation, starting with Tezuka Osamu who paid homage to Disney and then of course was later ripped off by Disney in "The Lion King." Now young American animators are growing up with Anime and working with Japanese styles and themes, so the blending is inevitable and very healthy.

Titles I like: "Tetsuwan Atom" ("Astro Boy") is the first great anime hero. I love "Cowboy Bebop," "Steamboy," anything by Miyazaki, and, of course, the latest greatest series "Naruto," "dattebayo!"

MARK'S OTHER WORKS.

A 20-year veteran in Japanese animation English localization.

"Rave Master" as director

"Cowboy Bebop" as writer, English script

"Metropolis" as writer, English script

Currently working on "Naruto" as writer, English script.

SHIZUKI YAMASHITA | PRODUCER / TRANSLATOR

Comments about FLCL

When we licensed "FLCL" for the North American market, there were only four episodes released in Japan. But we knew that we wanted to get this title, and we were nervous until we got it. "FLCL" is a title that can be enjoyed on the surface from the fast-action animation and rocking music, but it's also a title that you can watch over and over again and understand more jokes, find new things after seeing it for the 5th time. What a great deal!

Comments on making the English dub

We thought we figured everything out, but when Tsurumaki-san came, we had more questions and got more answers to things we thought we figured out.

Comments about Japanese animation

I didn't realize the animation I watched as a kid was popular in the US, and when I joined this industry, I was surprised.

SHIZUKI'S OTHER WORKS.

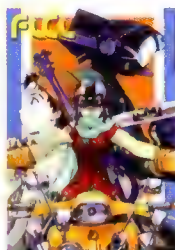
Producer of "Di Gi Charat: The Original Series" & "I'm Gonna be an Angel!" US releases.

Writes production blog on www.bro-usa.com/sp_blog/



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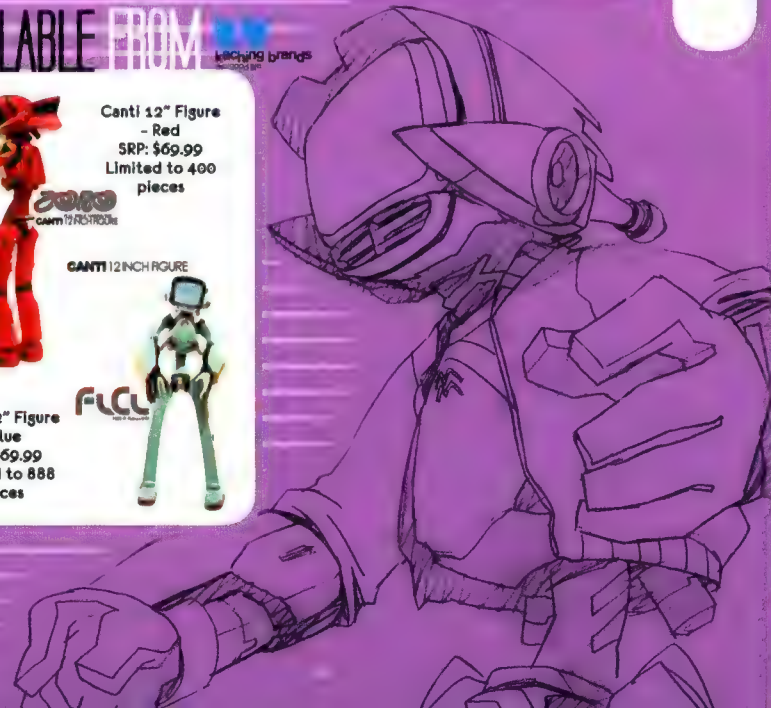


Canti 12" Figure
- Red
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pieces

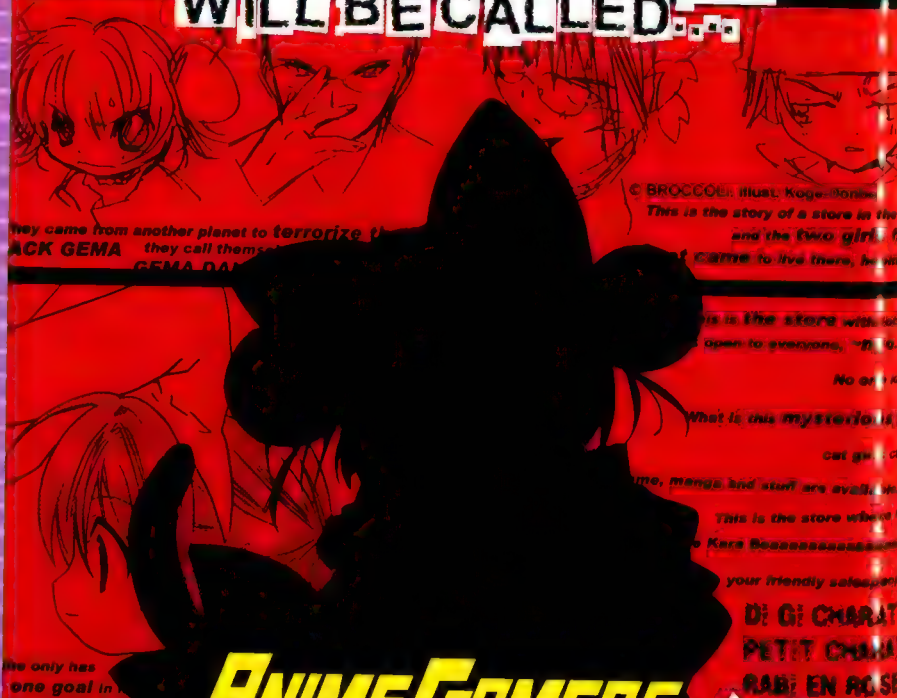
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ORIGINAL BOOKLET TRANSLATIONS:

Satsuki Yamashita

COVER, DESIGN AND LAYOUT: Fawn Lau

CONCEPT: Chris McDougall

PRODUCTION ASSISTANT: Krystal Sae Eva

SPECIAL THANKS: Barbara Goodson,
Marc Handler, Joe Martin, Jennifer
Sekiguchi, Kari Wahlgren

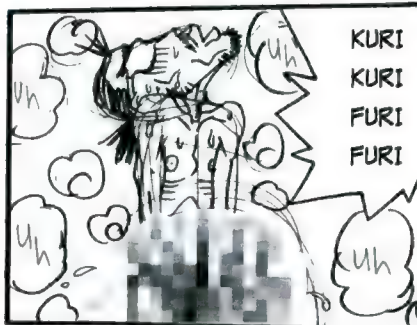




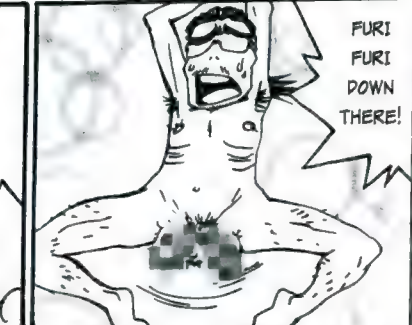
EYE
KURI
KURI!



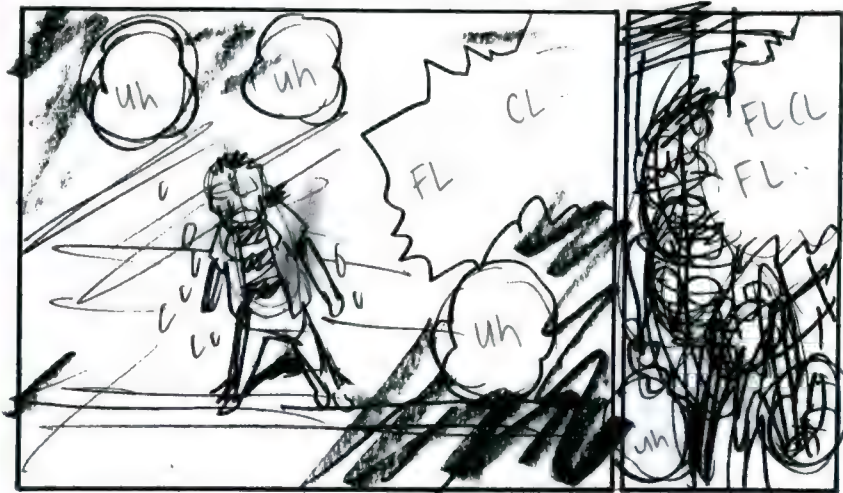
HEAD
GURI
GURI!



KURI
KURI
FURI
FURI



FURI
FURI
DOWN
THERE!



CL

FL

uh

FLCL
FL...

uh

YOU
LITTLE
BASTARD!

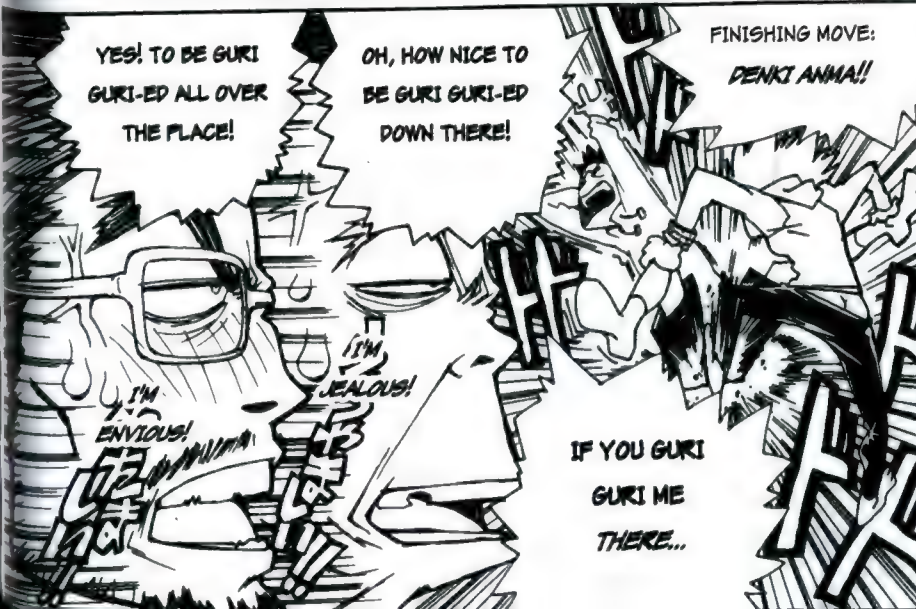
YOU'RE
JUST
BEING SHY
LIKE
ALWAYS!

STOP!
DON'T
GURI-GURI
ME!

YES! TO BE GURI
GURI-ED ALL OVER
THE PLACE!

OH, HOW NICE TO
BE GURI GURI-ED
DOWN THERE!

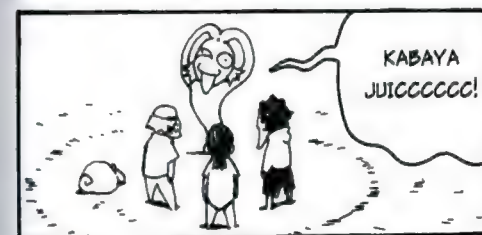
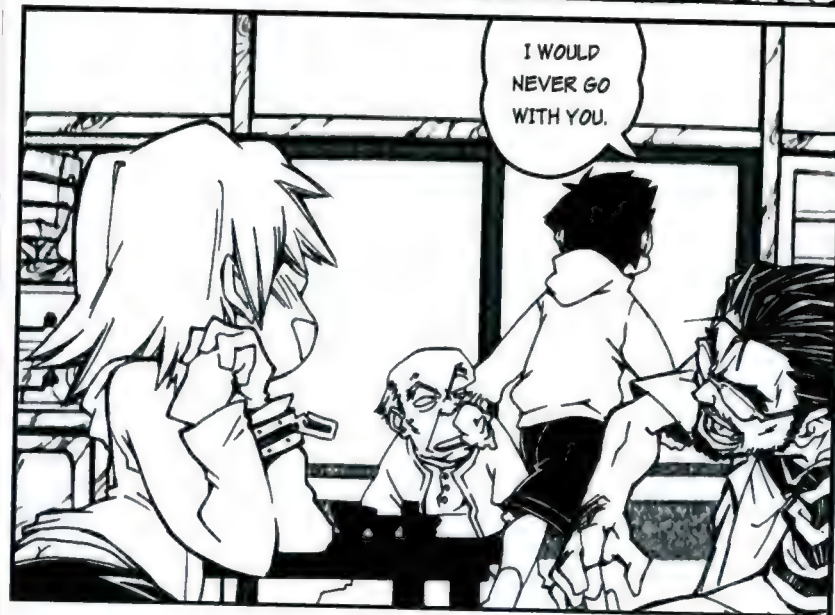
FINISHING MOVE:
DENKI ANMA!!



I'M
ENVILOUS!

I'M
JEALOUS!

IF YOU GURI
GURI ME
THERE...





HELL...



YOU!



OCHA NO MAS

YOU WERE
WANTED BY
THE POLICE!

ARE YOU
DOING HERE,
LOOKING LIKE
"OCHA NO MAS"

THIS HAS NOTHING TO DO
WITH ANYTHING.

SHE
DEFINITELY
DIDN'T GO TO
HAWAII!

CHECK OUT THE
GIFT. SHE BROUGHT
BACK FUKUYA'S
MENTAIKO.

SEEMS
SHE WENT
TO HAWAII!

OH, DIDN'T I TELL
YOU? HARUKO SAID
SHE WAS GOING ON
VACATION.

SPICY!

NO, I DON'T
THINK SO!



HURRY UP
AND SIT
DOWN.

WHY ARE
YOU
YELLING?

AH! YOU
AGAIN!?

ZASHIKI ONNA

WHY THE HELL
ARE YOU HERE?

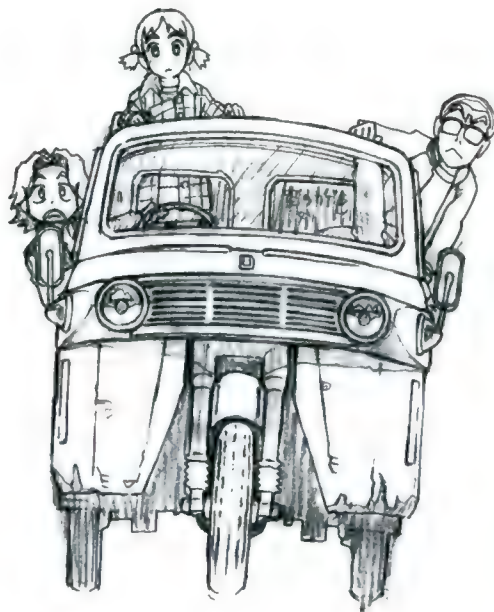
YOU'RE SITTING
THERE LIKE YOU
NEVER LEFT.

YO!

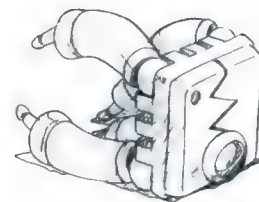
Young フリフリ FLCL

BACK BY POPULAR DEMAND!

Against the artists' wishes, here is the episode 6 installment of Young FLCL.



EPISODE 6 EDITION



SO NAO... UNDER ONE
ROOF AND...
YOU TWO FURI-KURI
ALREADY... I SEE.

I TOLD YOU TO
SHUT UP ABOUT
THAT!

WHO CARES
IF IT'S FURI
OR KURI?

FOR REALS?!

A
W W W
B U

YOU

WITH THAT KIND OF
PERVERTED KUKI-KUKI
DREAM, YOU...

STOP
ACTING
LIKE A
KID!

BUT YOU'RE STILL
THINKING ABOUT DOING IT
TONIGHT, AREN'T YOU?

KURI-
KURI
KURI-
KURI
KURI-
KURI

BAN-
PAGE.

I'M NOT
HIDING
ANY-
THING!

YOU MUST BE
HIDING IT
UNDERNEATH
THIS
BANDAGE,
AREN'T
YOU!!!!

ACK!

WHAT?
WHAT
DOES
THAT
MEAN?

I'M
ALREADY

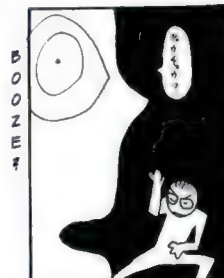
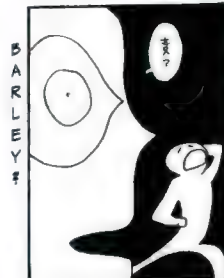
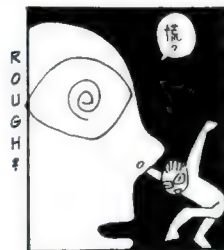
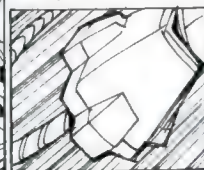
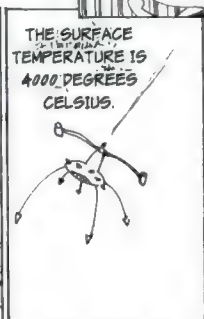
WELL,

WITH
TAKKUN.

IN THAT KIND OF
RELATIONSHIP

MOUTH T
MOUTH

MA... MA
MA...





THAT'S
PRETTY
IMPRESSIVE,
LITTLE
BROTHER.

OH, I
SEE.



COPPER!



SO WHAT DO
YOU THINK,
HARUKO-SAN?



CHESTNUTS!



I MEAN WHAT DO
YOU THINK OF
KURI-KURI!



DEATH!



NOT ABOUT CHESTNUTS
OR SQUIRRELS.



NOODLE!



THIS KIND OF KURI-
KURI TYPE OF...



IS THAT...

WHEN I KNEAD BREAD
MY HANDS GO KURI-KURI
KURI-KURI, LIKE THIS

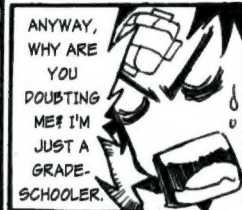
A
H
H
A
A
A
A
!

AH HA.



HOW
SHOULD
I KNOW?

WHAT'S
FLCL?



ANYWAY,
WHY ARE
YOU
DOUBTING
ME? I'M
JUST A
GRADE-
SCHOOLER.



NAO'S
JUST LIKE
ME.



SO HE
MUST
BE
DOING
IT.



HE HAS
TO BE
DOING
IT.



I KNOW HE'S
DOING AND
DOING AND
KURI-KURI-
ING.



I DON'T KNOW
WHAT YOU'RE
TALKING ABOUT.

NO, YOU SEE. IT'S THAT TOMINO-ESQUE
THING TO SAY IT'S GUNDAM, BUT THEN SAY
IT'S JUST A GIANT ROBOT ANIME, RIGHT?



SHE'S NO GOOD. SHE'S A NUMBER ONE COCK-SOFTENER.

WITH MAMIMI-KUN!



SINCE YOUR BROTHER'S AWAY...

SHE'S SINKING HER FANGS INTO YOU NAOTA!



FU-CHI WO KURI-CHIRI!

CHI-CHI WO KURI-KURI.



CHI-CHI WO FLA!!!



HUH?

WHO'S THIS SLUT YOU'RE FOOLING AROUND WITH?

I-I WAS OUT WITH SAMEJIMA MAMIMI.



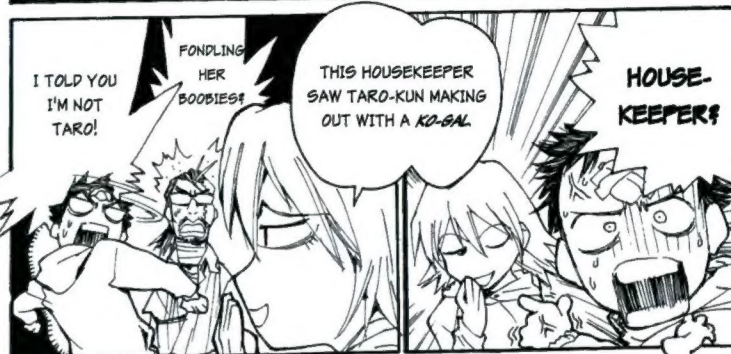
YOU FEELING OKAY, GRAMPA?

BUT LOOK, I GOT YOU A LIVE-IN HOUSEKEEPER DAD.

WHAT? A HOUSE-KEEPER?

DEATH!

HE SHOULD HAVE BEEN KILLED.



I TOLD YOU I'M NOT TARO!

FONDLING HER BOOBIES!

THIS HOUSEKEEPER SAW TARO-KUN MAKING OUT WITH A KO-GAL

HOUSE-KEEPER!



ACK!

PRICK THE TATTLE- TALE!

YOUNG フリックル FLCL

If your eyes are quick enough to spot it during the manga (comic) sequence of FLCL episode one, you may have noticed a logo like the one above. What is "Young FLCL?" Well, unlike American comics, manga is first serialized in anthologies before being published individually. This title, "Young FLCL," is a reference to these types of anthologies, emulating the manga style down to a "T." The "Young" refers mostly to manga for teenage boys, as many anthologies with similar titles like "Young Magazine" and "Young Jump" are geared toward this target audience.

In the FLCL manga scene, which moves at an incredibly fast pace, there are many things that a person can miss, so we thought it would be a nice bonus if we published it in its entirety with the text bubbles translated.

REMEMBER: In Japan, manga is read from right to left. Keep this in mind as you read or else you will end up even more confused!

NO GOOD?



OK?

